Design Brief – Architectural Design – II – A Section:

The studio was based on a progressive approach towards design – beginning from the application of learning from the previous semester (including but not limited to anthropometry and principles of design) and culminating with a multifunctional program based on human activity, context, nature and poetics of space. The process included the design of the student's own storage unit, progressing on to a work space in which the storage unit would be placed, based on the understanding of anthropometry. Following this, the studio focussed upon the design of a mono-functional "My Hobby Space", a unique space defining the aspirational and functional requirements of the student.

The Hobby Space later became integrated into "My Dream House" – a multi-functional program accommodating both the student's own dreams and aspirations of the various family members. The categorization of spaces was achieved based on the function and logical inter-relationship of spaces and their hierarchy of use. The site context and its challenges were integrated by exploring design solutions for accessibility, views and shade as form-givers. Design conceptualisation was driven by the need to strike a balance between the aspirations of the family and contextual requirements. Form development was addressed as a logical outcome based on the functions and spatial organisation.

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**Design philosophy / concept**

- Bodies not only moves in , but generate space produced by and through their movement. - Bernard Tschumi

The sense of compositional movements that challenge an architect to create spaces which provide a stage for movement within the stationary structure. How can I design to promote or encourage movement, with a static building environment.

- We can see movements in some architecture buildings like, the directional movements in F.L. Wright’s Guggenhein museum in New York.

The interaction between our bodies and our dwelling place is constantly in motion. To represent movement by the implication/illusion that the architecture is in motion.

- Movement can be seen everywhere, through time, through space, whether we are aware or unaware of this process, our bodies and our movements are in endless dialogue with our buildings.

- Overall, we can see the movement represented in different aspects but through a single static structure. Hence, understanding artistic concepts of static movement provides an insight into how architects may compose or choreography movement within and around spaces.

To bring about my concept into my design, I have taken a cube which is divided into 9 parts, which I have moved to different places to create different spaces

I have also incorporated the movement of light and wind in and out of the structure creating its own movement through the building.

Overall, we can see the movement represented in different aspects but through a single static structure.

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Location of the site

Karnataka

10th cross road, on the way to Anjanapur (off Kanakapura road)
Near Vidisha Pushpa garden
5 km 5 Kms away from the major junction
Site 1 - Area - 520 sq.m.

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ELLEN ANN THOMAS
Design Brief

The studio was based on a progressive approach towards design – beginning from the application of learning from the previous semester (including but not limited to anthropometry and principles of design) and culminating with a multifunctional program based on human activity, content, nature and poetics of space. The process included the design of the student's own storage unit, progressing on to a work space in which the storage unit would be placed, based on the understanding of anthropometry. Following this, the studio focused upon the design of a mono-functional "My Hobby Space", a unique space defining the aspirational and functional requirements of the student.

The Hobby Space later became integrated into "My Dream House" – a multi functional program accommodating both the student's own dreams and aspirations of the various family members. The categorisation of spaces was achieved based on the function and logical inter-relationship of spaces and their hierarchy of use. The site context and its challenges were integrated by exploring design solutions for accessibility, views and vistas and shading devices as form-givers. Design conceptualisation was driven by the need to strike a balance between the aspirations of the family and contextual requirements. Form development was addressed as a logical outcome based on the function and spatial organisation.

Concept: Symbiosis

Symbiosis in GREEK simply means living together between two living things.

What I’m trying to achieve in my dream house is a symbiosis between us, the human and nature. And benefit from each other!

Our build form provide ideal conditions for the growth of the trees. And in turn, the trees act as shading elements and give the outdoors a special spatial quality.
The beginning of the commercial road of the journey made. Here at the corner a man was observed to be occupying a space in front a building that had a slight recession from the roads. That recession gave the man an opportunity to sell his goods and he has made use of such a space. There is a single line parking of 2 wheelers allowed on the narrow road such that traffic congestion doesn’t occur. Roadside vendors make use of the shade provided by the small trees scattered about the road to set up their stalls and make their living.
Visit to IIM
Understanding scale: Nine-Grid Exercise

Literature Study: Understanding and Analysis of Dwelling units
8 x 21 MODEL

- Interactive transitional space intended to connect two blocks/building.
- Variation in the heights of the columns ranging from 2.5m to 3.5m to emphasize the feeling of spaciousness.
- Parapets creating a light and shadow play adding to the elements that make up the space.

21 x 21 MODEL

- A space designed for interaction and also interactive activities in the campus.
- Usage of ramps and wide platforms as elements for scope of interaction.
- Providing elements for interaction and their light and shadow play.